

## JUBILEE CONCERT.

The Grand Jubilee Concert in honor of Archbishop Kenrick will be given at Music Hall on the 1st inst. All the Catholic Church choirs have combined under the direction of Joseph Otten and a programme of special interest will be presented. The principals will be Miss Adelaide Kalkmau, soprano; Miss Theresa Finn, alto; Mr. Chas. Humphrey, tenor; and Ed. Dierkes, baritone. The programme will include "Huldigung March," Wagner; "Gloria," from twelfth mass, Mozart; Overture, "Obeon," Weber; "Te Deum Laudamus," Bruckner, and the anthem, "God of Might."

The Te Deum by Anton Bruckner, the great Vienna organist, is one of the most remarkable productions of the Neo-German school. Bruckner as an organist has long been known for his marvelous powers of improvisation. As a composer he first attracted attention by his symphonies, which, when performed, aroused the deepest interest; they have, however, been considered to show more originality of invention than symmetry of form. In the Te Deum he has gained for himself a place in the category of great composers for all time. It is the typical hymn of praise of the nineteenth century Catholic, who, surrounded on all sides by doubt, has perhaps himself been tainted at times, but finally triumphs over it. The "non confidat in eternum" is at first a petition, which gradually swelling into an intense hope, finally reaches a climax of conviction and triumph, which seems to resound into eternity.

The Choral Symphony Orchestra will accompany the choruses, and all will be under the direction of Mr. Otten.

## AT THE CATHEDRAL.

The rendition of "Messe Solennelle de Sainte Cecile" at the Cathedral on the occasion of the Jubilee Celebration was superb. Fifty selected singers participated in the chorus, and an orchestra of thirty-six accompanied. The soloists were Miss Adelaide Kalkman, soprano; Mr. Chas. Humphrey, tenor; and Mr. Edward Dierkes, bass; Mr. Joseph Otten conducted, and the faultless work of all was greatly to his credit. The music of Gounod's Mass is strictly in keeping with the Christian spirit without the tinge of operatic effect. It is majestic and solemn, deep religious feeling predominating throughout. Gounod's yielding to the influence of Wagner and Berlioz is not noticeable in the melodic treatment of the mass, but rather in the orchestration.

The Introit, Graduale, Offertory and Post-Communion of the mass was sung in the Gregorian Chant by a select choir of twenty-four Franciscan Fathers and Scholastics, under the direction of the Rev. P. Floribertus, O. S. F. It is not often that an opportunity is given to the public to hear that chant rendered by a large body of competent choristers. To sing Gregorian properly requires a special training. The Franciscan Order has the reputation of having preserved the ancient traditions for the proper delivery of this class of music.

## MAJOR AND MINOR.

**Twelve Hours Shorter Time to California.**—By special arrangement the Burlington Route is now able to transport passengers from St. Louis to all California points in 12 hours quicker time than heretofore. The through vestibule train leaving St. Louis daily at 8:15 P. M. makes connection at Denver with a daily through train, via Ogden, for California, saving 12 hours over the old time. This train carries tourist sleeping cars from Denver to Portland, via Sacramento, for second class passengers. The morning train, leaving St. Louis at 8:25, arrives in Denver the second evening, making connection with all night trains for the west. Round trip tickets are now on sale to all winter tourist points in the west. For further information and rates, apply to the city ticket office, 213 North Broadway.

## WM. D. ARMSTRONG.

We here present to our readers the portrait of Mr. Wm. D. Armstrong, one of the rising young composers of America.

Mr. Armstrong was born Feb. 11, 1868, at Alton, Ill. At an early age he evinced a decided preference for music, and when 15 years old was placed under the care of Mr. Jos. Gratian, who instructed him in the art of Organ building and playing. After three years of faithful work in this department, Mr. Armstrong took up the study of piano and composition with Mr. E. R. Kroeger, at the same time pursuing the branches of counterpoint with Mr. P. G. Anton, and orchestration with Louis Mayer. This was following the counsel of



Mr. Charles Kunkel, whose interest he had enlisted in his behalf, and who has proven of incalculable advantage to him in his studies. How he has succeeded is evidenced by his splendid works which redound to the credit of his worthy teachers.

An indefatigable worker, Mr. Armstrong is bending all his energies to advancement in his chosen profession, and his careful training has left him well grounded in the principles of music. His compositions are original and of a very high order, many of them having been played in concert by Sherwood and others. The Illinois Music Teachers' Association presented some of his works at its last meeting.

Mr. Armstrong's published works are as follows: three Piano Pieces and five Songs—Kunkel Bros.; three Piano Pieces—Arthur P. Schmidt; three Male Quartettes—J. M. Russell. Of the quartettes, "When Thou art nigh" has been very popular, having been reprinted in the New England Conservatory "Herald." His MS. works are: 1st Psalm, for solo, chorus and orchestra; March Triumphant—Orchestra; Variation—String Quartette; Recit and Aria, Tenor, "God that made the Heavens." A number of Songs, Variations, Andanti, etc. for Piano and several Female Quartettes.

Many of Mr. Armstrong's piano works are after the Beethoven and Schumann schools, while his string quartettes resemble Haydn. The readers of the St. Louis Republic and the Review are familiar with some of Mr. Armstrong's works which are gems of composition.

Mr. Armstrong holds the positions of Musical Director of Shurtleff College and teacher at Forest Park University. He has been very successful in his concert work as organist and pianist. Upright and sincere, Mr. Armstrong is making friends everywhere, and Alton may well be proud of him.

## DEATH OF MRS. HENRY HEIN.

The many friends of Mr. Otto Hein, the popular tenor, will be grieved to learn of the death of his beloved mother. She died after a lingering illness, on the 30th ult., at her late residence, 1329 S. 13th. Mrs. Hein was a very polished lady, of high intellectual attainments, and of a most winning disposition. Her cremation was very largely attended, and many most beautiful floral tributes testified to the esteem in which she was held. May she rest in peace.

## CITY NOTES.

On Tuesday, the 24th ult., Mrs. Anna Sneed Cairns, the principal of the Forest Park University, gave a reception in honor of Mr. and Mrs. Ernest R. Kroeger. The spacious halls of the magnificent building were elegantly arranged for the occasion, and the hostess was assisted by the teachers and pupils of the University in welcoming the guests. During the afternoon, several musical numbers were rendered, the splendid new Chickering grand piano appearing to fine advantage in the piano solos, Miss Lillian Hyde, the accomplished pianist and organist, and Mr. W. A. Armstrong, the eminent composer and pianist, played selections, and Madame Runge-Jancke, the well known vocal instructor, sang twice. Miss Powell, the elocutionist was very happy in her selections, and Mr. Kroeger played a couple of solos in his usual artistic manner. Refreshments were then served, and at five o'clock the reception was over. A large and distinguished number of guests was present, and all agreed that the occasion was one of the most delightful of its kind of the season.

Miss Strong gave a pupils' piano recital at her music rooms, 603 North Jefferson Ave., on the 21st ult. The following programme was rendered: PART I. Studies (arranged for two pianos)—Cramer-Henselt—Misses Colman and Good, and Master Platt. Martha (trans. for piano)—Dorn—Miss Mabel Wyman. Moonlight on Lake Geneva—Bendel—Miss Louise May. Au matin—Godard—Miss Georgie Case. a Barcarolle. F sharp major—Nicode; b Harmonious Blacksmith—Handel—Master R. Platt. a Nocturne, F sharp major—Chopin; b Blumenstuck, op. 19—Schumann—Miss R. Atkinson. Andante, splanato and polonaise, op. 22 (orchestral parts on second piano)—Chopin—Miss Anna Vieths. PART II. Dornroschen—Bendel—Miss Clara Colman. La Chasse—Rheinberger—Miss Mathilde Anderson. Barcarolle, F minor—Rubinstein—Miss Jennie Good. a Polonaise, C sharp minor—Chopin; b Gavotte, B minor (fr. violin Sonata)—Bach—St. Saens—Mrs J. L. Woods. Marchen—Raff—Miss Grace Platt. Gondoliera (Venetia a Napoli)—Liszt—Miss Marion Ralston. Ballade, G minor—Chopin—Miss Florence Baugh. Quartette, Scotch Symphony (Adagio, Allegro)—Mendelssohn—Miss Strong & Misses Vieths, Nohl and Baugh. The entire recital was a splendid success, and a source of great pleasure to all present.

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The Austrian Juvenils Band, consisting of forty well trained musicians, will appear at Music Hall, Friday, December 4 (evening), Saturday, December 4 (matinee), Saturday, December 5 (evening). It is said that no organization to which the people ever listened will combine more novel and entertaining features and that no audience has been more highly entertained than will be that which listens to the Austro-Hungarian Juvenile Band.

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A new feature for the Review will be the appearance of several splendid duets in each number.

Master Edward Fritsch, of 907 Morrison Avenue, a little lad of eight years and a pupil of Louis Retter, was the one meant in our last number as being a remarkable player on the violin, astonishing his hearers.

Now is the time to renew your subscription for 1892. The Review is becoming more valuable from year to year.

Everybody should know that the Burlington Route is the only line running two solid through trains, daily, to Kansas City, St. Joseph and Denver. Daily trains are also run between St. Louis, St. Paul and Minneapolis. For the winter season reduced round-trip rates are made to all points in California, Oregon, Arizona, Utah, Wyoming, South Dakota, Montana, New Mexico and Texas. For tickets and information, apply to the Burlington Route City Ticket Office, 218 North Broadway.

The Holidays will soon be here and with it comes many gift offerings; one hardly knows what to get for father, mother, sister, brother or a friend. Allow us to suggest a present that will surely please and give joy and satisfaction to the recipient—*A Silk Umbrella*, enjoyed by all in sunshine or rain, a friend one loves to keep company with, one surely worth having, especially when you can get them in so many different styles at all prices. Making the goods themselves, Namendorf Bros., 314 N. 6th St., opposite Barr's, is certainly the best place to get an umbrella of any kind.

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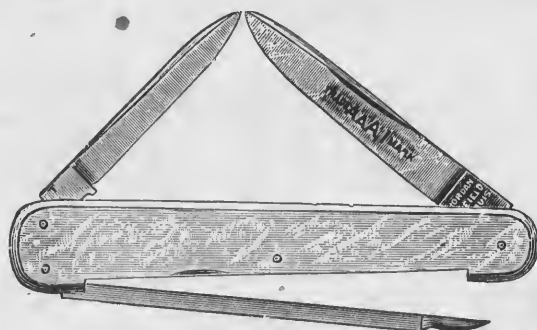
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# MUSICAL REVIEW

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## BAUSEMER PIANO RECITAL.

Madame Bausemer, who has not been heard in public for years, favored lovers of good piano playing with a very rare treat, at Memorial Hall, on the 12th ult. Her selections embraced all schools. That she performed every one of her numbers faultlessly, and with the true spirit and intention of the composer, it is our pleasure to chronicle. Any other result would not have been what we have a right to expect of this artist. She was greeted with an immense audience, every seat being occupied. Her performances were most enthusiastically received, and she was fairly loaded down with flowers. Mr. Geo. Heerich ably assisted, by his truly enjoyable violin playing, in making the evening one not easily forgotten.

## CITY NOTES.

P. Robert Klute, the piano teacher, is kept very busy with his pupils.

Chas. Humphre has been engaged for the Second Baptist Church choir.

Mrs. E. S. Fish, of 953 Hamilton Avenue, is a splendid piano teacher and is meeting with deserved success.

Temple Israel choir remains in act. Mr. A. G. Robyn has been its organist from the beginning, entering upon his sixth year.

The Artists' Guild gave a reception to Kate Field on the 23d ult. Mr. W. G. Robyn played a piano solo to the great delight of all present.

C. I. Wynne & Co., the popular Olive street music dealers are doing a brisk business, receiving many orders from the East for their publications.

Miss Rebecca Levy, a pupil of Robert Nelson, sang at the Second Baptist Church, in the absence of Mrs. Dr. Lebrecht. Miss Levy has a voice of great promise.

Wayman McCreery's music room in his new house is the admiration of all his friends. It is 23x16, with solid walls and hardwood floor, built with a special view to its acoustic qualities.

Mr. L. Courath's piano composition, "Cinderella," was one of the taking features of the concert given at Old Orchard, Mo., on the 26th ult. This and Rive King's "Home, Sweet Home" were played by Mr. Conrath in a very artistic manner, and won great applause.

Prof. Isbell's banjo concert at Pickwick Theatre on Tuesday the first inst. was a decided success. The audience proved itself very appreciative. The Ideal Quartette played new and brilliant selections. Mr. Isbell's banjo solos proved him a master of his instrument. Miss Chambers played Lange's Flower Song for banjo, in tremolo style, and won the hearts of all; she received a beautiful floral design, representing a banjo. The singing of the Sylvia quartette was well received. The concert will be repeated later in the season. Mr. Isbell is a very successful teacher of the banjo, and the work of his pupils is of a high class.

## CHORAL-SYMPHONY SOCIETY.

The first Symphony Concert of the season will be given Tuesday, the 8th inst. Madame Bloomfield Zeissler has been engaged as pianist. The second Choral Concert takes place on the 29th inst., when the "Messiah" will be rendered. The principals will be M's. Georgia Lee-Cunningham, soprano; Miss Emma Court, alto; Mr. Wm. J. Lavin, tenor; and Mr. Ericsson Bushnell, basso. Mr. Lavin and Mr. Bushnell are of New York.

## MISS CLARA STUBBLEFIELD.

We have the pleasure of presenting to the readers of the REVIEW the picture of Miss Clara Stubblefield, the well known pianist and teacher.

Miss Stubblefield was born in St. Louis, but removed at an early age to Chicago. She began the study of music, for which she had always shown a aptitude, at the early age of seven. When ten years old, Miss Stubblefield returned to St. Louis, placing herself under the guidance of the late Gustave Adolph Pummer, with whom, for eight years without intermission, she studied both piano and theory.

Soon afterward she began teaching in the boarding and day school conducted by the Episcopalian Sisterhood of the Good Shepherd, where she is now entering upon her eleventh year. In the meantime Miss Stubblefield studied the organ with Professors Bowman and Otten, both of whom are well known in the musical world, and under their excellent training she became a finished performer.



But ambitious and a worker, Miss Stubblefield did not rest here; she took up vocal music with Miss Kate J. Brainard, the worthy directress of music at Mary Institute, and Professor Edgar Buck, thus further equipping herself for splendid work. For eight years she has been organist at Centenary M. E. Church South of this city, having played for a year and a half previous to that at Mt. Calvary Episcopal Church. Miss Stubblefield has played at numerous concerts, both public and private, in this city and in neighboring towns, and has always been received with marked appreciation. She has made a specialty of playing accompaniments and has accompanied nearly all the best known local singers. She plays best the music of Beethoven and Chopin. Expression rather than brilliancy characterizes her performances. Besides her regular positions, Miss Stubblefield has a large class of private pupils. She is very successful in her work and a very great favorite. Enthusiastic and untiring in her endeavors, Miss Stubblefield is deserving the deepest praise.

## CITY NOTES.

The Grand Avenue Presbyterian Church choir remains unchanged.

Mrs. Nellie Haynes-Farnett is the favorite soprano of the Grand Avenue Presbyterian Church.

Aug. Wm. Hoffman has some splendid pictures adorning the walls of his music rooms in the Emille Building.

Mr. August Rosen is greatly in demand as an accompanist. He is organist of Old Orchard Congregational Church.

The Glee Club will give its next concert at Entertainment Hall on the 17th inst. A varied programme will be offered.

Miss Jennie Martin, the contralto, of 1821 Papin Street, has been very much praised for her pleasing and highly cultivated voice.

Miss Laura Fischer, the vocal teacher, has had the pleasure of seeing many of her pupils meet with great success in their professional careers.

The Church of the Messiah will make no change in its choir members. Mr. Ernest R. Kroeger, the organist, will bring out many new works.

Miss Charlotte H. Hax Rosatti the well known teacher of Italian singing, is meeting with gratifying success. She is a very careful teacher and has a large class.

The Choir at Holy Communion Church will be under the direction of Gwilym Myles, the new baritone. Miss Alice E. Holt will be leading soprano, and Ernest Robyn, organist.

The Beethoven Trio Club, composed of Messrs. A. G. Robyn, L. Schoen and L. Mayer, will give its first entertainment at Memorial Hall on the 12th inst. Schubert's B flat trio will be rendered for the first time.

Master Charles Machacek made quite a hit at St. Kevin's Church Entertainment by his clever performance of "Southern Jollification" for piano, by C. Kunkel. Master Machacek is a pupil of Miss Mamie Nothheiser.

Mr. Read, organist of the First Congregational church, is one of the few who require no contract. He has been organist four years. Mrs. Phillips is soprano, Mrs. Obear alto, Mr. Alexander tenor and Mr. Herzog bass.

Alfred G. Robyn has been engaged for the dedication of the new organ at St. Michael's church, Chicago, to take place on the 1st inst. This organ is said to be one of the largest made, with a bewildering array of stops.

Miss Rosie Faust, of Compton Hill, delighted the audience at the St. Kevin's Church Entertainment with her beautiful rendition of "Nearer My God to Thee," piano solo by Julie Rive-King. She was recalled and made the recipient of magnificent flowers.

The South German Branch of the Y. M. C. A. will give a concert, under the direction of Mr. Paul Mori on the 10th inst., at its new hall. The soloists are Mrs. Franz Bausemer, pianist; Miss Julia Volmer, soprano; Mrs. O. Bollman, alto; Mr. Otto Hein, tenor, and Mr. Collins, baritone.

An especial event will be the dedication of St. Agatha's Church, on which occasion Gounod's Mass in E flat with full orchestra and chorus will be rendered under the direction of Alfred G. Robyn. The Rev. Constantine Smith is the pastor, and it was under him that Mr. Robyn made his debut as an organist.

The Octette Club gave a request concert at Old Village Hall, Old Orchard Mo., on Thanksgiving day. The participants were Mrs. Runge Jancke, soprano; Miss L. Anderson, alto; Chas. Brainerd, tenor; Sam Black, bass; S. Schiele, violinist; L. Conrath, pianist; W. Caroline, humorist, and A. Rosen, accompanist.

At the entertainment given in honor of the Grand Lodge of Missouri Knights and Ladies of Honor, on the 11th ult., Miss Eugenia Williamson, the elocutionist, recited a French Bobolink (bird tones), by E. D. Banks; Mr. L. Conrath played his "Polonaise" and Rive-King's "Home, Sweet Home." Mr. Aug. Rosen was musical director and accompanist.

Fred W. Norsch will direct the Orpheus Saengerbund and St. Louis Damenchor in a concert to be given at the Exposition. The programme will include "Das Feuerkreuz," Bruch, for solo, mixed chorus and large orchestra; Das Liebes-Mahl der Apostel, Wagner, male chorus and orchestra, and Christus am Oelberge, Beethoven, for solo, mixed chorus and orchestra.

An Eastern Paper called the "Haberdasher" paid quite a compliment to Mr. Henry Groffman in requesting his photograph for its columns. It happened that a St. Louis man was present in the office when the editor opened the package containing Mr. Groffman's photograph. "By Jove," exclaimed the editor, "but that's a fine looking fellow—quite dashing—I bet he missed his calling for the stage." The friend admitted he had, and confirmed the fact that Henry was a good fellow.

The beautiful cantata of "Esther" will be put on the stage of Music Hall on Thursday evening, the 10th inst., under the direction of Mr. W. B. Sourbee. The following well known singers will appear: Queen Esther, Mrs. Lena Steinmeyer-Rockel; King Ahasuerus, Mr. Henry Groffman; Haman, Mr. Gwilym Miles; Mordecai, Mr. Charles Humphrey; Zeresh, Miss Eugenie Dussachal. There will be a chorus of 500 voices and a strong rendition of the cantata is promised.

The Rev. W. V. Tudor, former pastor of Centenary Church, now located at Richmond, in a letter to Mr. Kunkel says: "I must write you how much Mrs. Tudor and I have been touched by the song, 'Singing Still.' I have just this week known of Mattie Hardy's (Grayson) death, by letter from her mother. My correspondence with St. Louis had failed to mention the sad fact. The song came with the letter. Mrs. T. and I have sung it over and over, and thought of Mattie, and wept at the thought. Words and music of the song are equally lovely. You composed with feeling and inspiration. I have not forgotten you and have often wished I could hear again your touch on piano and organ."

Misses Schafer and Miller gave an ensemble recital on the 21st ult. at their music studio, 3229 Pine street. The following choice programme was artistically rendered:

March von Ruinen von Athen, Beethoven—Misses Stix, Meyers, Stix and Miller.  
Aufschwung, Schumann; Phantasia, C Major, Schubert—Misses Miller and Schafer.  
Polonaise, F Major, Beethoven—Mrs. John Schafer and Misses Hough, Howard and McKittrick.  
Valse, op. 34, No. 1, Chopin, Polonaise No. II, E Major, Liszt—Misses Schafer and Miller.  
Fingals, Höhle, Mendelssohn, Mrs. John Schafer and Misses Pirscher, Miller and Schafer.

## MAJOR AND MINOR.

The new Fashion Journals, "La Mode," "La Mode de Paris," and "Album des Modes," published by A. McDowell & Co., 4 West 14th St., New York, are the most elegant of their kind ever brought to our notice. The styles are drawn by the best artists; and the looks are produced by different houses in Paris, each trying to excel the other in the character of its publication. These journals furnish the styles one month in advance of any similar publication; and they have a practical department, in which lessons are given each month on how to make dresses, etc.

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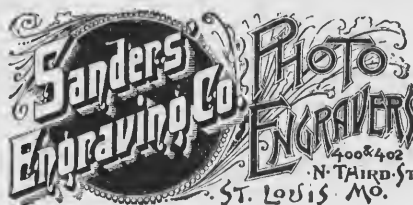
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- 5th. That customers are satisfactorily waited upon, and goods delivered in half the time taken by any other large house St. Louis.
- 6th. That having 33 Stores (as follows) under one roof, they can and do guarantee the cheapest goods in St. Louis, viz.:

Ribbon Store.  
Notion Store  
Embroidery Store.  
Lace Store.  
Trimming Store.  
Gents' Furnishing Store.  
Handkerchief Store.  
White Goods Store.  
Calico Store.  
Summer Suiting Store.  
Gingham Store.

Cloth Store.  
Black Goods Store.  
Cotton Goods Store.  
Linen Goods Store.  
Silk and Velvet Store.  
Dress Goods Store.  
Paper Pattern Store.  
Art Embroidery Store.  
House Furnishing Store.  
Parasol and Umbrella Store.  
Hosiery Store.

Flannel Store.  
Lining Store.  
Cloak and Suit Store.  
Shawl Store.  
Underwear and Corset Store.  
Children's Clothing Store.  
Quilt and Blanket Store.  
Upholstery Store.  
Millinery Store.  
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# IN THE FOREST.

To Mrs. C. D. Rohland.

Win. D. Armstrong

Andante con moto. ♩ - 92.

*p*

*Pedale*

*cres.*

*r.h.*

*atm.*

*cres.*

*f*

*ad lib.*

*molto rit.*

*ad lib.*

*p*

*mf*

*a tempo.*

First system of a piano piece. It features a treble and bass staff with complex fingerings indicated by numbers 1-5. The tempo is marked 'a tempo.'.

*dolce.* *a tempo.*

Second system of the piano piece. It includes a 'dolce.' marking and continues with 'a tempo.' Fingerings are clearly marked throughout the system.

*molto rit.*

Third system of the piano piece. It begins with a 'molto rit.' (molto ritardando) marking. Dynamics include *ff* (fortissimo), *p* (piano), *pp* (pianissimo), and *mf* (mezzo-forte). The system concludes with a 'rit.' (ritardando) marking.

*a tempo.* *accel.* *Con anima.* *l.h.*

Fourth system of the piano piece. It starts with 'a tempo.', followed by 'accel.' (accelerando) and 'Con anima.' (with spirit). The left hand is indicated by 'l.h.'. Dynamics include *ff* and *dim.* (diminuendo).

*l.h.*

Fifth system of the piano piece, continuing the 'l.h.' (left hand) part. It features complex chordal textures and fingerings.

Handwritten musical score system 1. Treble and bass staves. Dynamics: *f*, *sf*, *p*, *f*, *sf*, *dim.*, *p*. Fingerings and articulation marks are present throughout.

Handwritten musical score system 2. Treble and bass staves. Includes markings *l.h.*, *Tempo I.*, and first/second endings (1. and 2.). Dynamics: *pp*.

Handwritten musical score system 3. Treble and bass staves. Includes markings *cres.* and *r.h.*. Fingerings and articulation marks are present throughout.

Handwritten musical score system 4. Treble and bass staves. Includes markings *dim.* and *cres.*. Fingerings and articulation marks are present throughout.

Handwritten musical score system 5. Treble and bass staves. Includes markings *molto rit.*, *ad lib.*, *rit.*, *ff*, *p*, *pp*, and *mf*. Fingerings and articulation marks are present throughout.

# CARELESS ELEGANCE.

(QUICKSTEP.)

Geo. Schleiffarth.

Allegretto 2 - 116.

Secondo.

The musical score is written for piano in 2/4 time. It consists of five systems of music. The first system begins with a treble staff containing chords and a bass staff with a simple accompaniment. Dynamics include *fz* and *p*. Markings include *Ped.* and *Gioioso.*. The second system continues the accompaniment with various chords and dynamics. The third system includes the markings *cres...* and *cen...*. The fourth system includes the marking *do. f*. The fifth system concludes the piece with a final chord and a key signature change to one sharp (F#).



# CARELESS ELEGANCE.

(QUICKSTEP.)

Geo. Schleiffarth.

Primo.

*Allegretto* 6 - 116.

*Giocoso.*

The musical score is written for piano and consists of five systems of music. The first system begins with a treble and bass staff in 6/8 time, marked *Allegretto* 6 - 116. The tempo is indicated by a '6' over a '116'. The music is in a key with one flat (B-flat). The first system includes dynamics *fz* (fortissimo) and *mf* (mezzo-forte), and articulation marks *Ped.* (pedal) and *\**. The second system continues the melody with various fingerings and articulation. The third system features a *f* (forte) dynamic. The fourth system includes a *ten.* (tension) marking. The fifth system concludes the piece with a repeat sign. The score is heavily annotated with fingerings and articulation marks throughout.

Secondo.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords with fingerings (5, 4, 3, 2, 1) indicated above. The bass staff contains a series of chords with a dynamic marking *p* (piano) at the beginning.

Second system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords with fingerings (5, 4, 3, 2, 1) indicated above. The bass staff contains a series of chords with a dynamic marking *cres.* (crescendo) and *cen.* (crescendo) indicated.

Third system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords with fingerings (5, 4, 3, 2, 1) indicated above. The bass staff contains a series of chords with a dynamic marking *do.* (dolce) and *fz.* (forzando) indicated. Pedal markings (*Ped.*) and asterisks (\*) are present below the bass staff.

Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords with fingerings (5, 4, 3, 2, 1) indicated above. The bass staff contains a series of chords.

Fifth system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords with fingerings (5, 4, 3, 2, 1) indicated above. The bass staff contains a series of chords with a dynamic marking *f* (forte) indicated.

Primo.

First system of musical notation, measures 1-4. Treble and bass staves with fingerings and dynamics.

Second system of musical notation, measures 5-8. Treble and bass staves with fingerings and dynamics.

Third system of musical notation, measures 9-12. Treble and bass staves with fingerings and dynamics.

Fourth system of musical notation, measures 13-16. Treble and bass staves with fingerings and dynamics.

Fifth system of musical notation, measures 17-20. Treble and bass staves with fingerings and dynamics.

Sixth system of musical notation, measures 21-24. Treble and bass staves with fingerings and dynamics.



Secondo.

5 3 2 1

5 3 2 1

5 3 2 1

4 3 2 1

5 4 3 2 1

*p*

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and sixteenth notes, with some rests. The accompaniment consists of a steady eighth-note pattern in the left hand, with some chords in the right hand. The score is divided into two systems, with a repeat sign at the end of the first system. The title 'The Rose Tree' is written in a decorative font at the top of the page.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 10, and the second system contains measures 11 through 16. The music is written for a grand piano, with a treble and bass staff joined by a brace on the left. The key signature has one flat (B-flat), and the time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above notes. Pedal points are marked with 'Ped.' and asterisks. The piece concludes with a double bar line and a repeat sign.

**Measure 1:** Treble staff has a whole note chord (F4, A4, C5) with fingering 5 3 1. Bass staff has a whole note chord (F2, A2, C3) with fingering 5 3 1. Dynamic: *ff*. Pedal: Ped. \*

**Measure 2:** Treble staff has a whole note chord (F4, A4, C5) with fingering 5 3 1. Bass staff has a whole note chord (F2, A2, C3) with fingering 5 3 1. Dynamic: *mf*. Pedal: Ped. \*

**Measure 3:** Treble staff has a whole note chord (F4, A4, C5) with fingering 5 4 1. Bass staff has a whole note chord (F2, A2, C3) with fingering 5 4 1. Dynamic: *mf*. Pedal: Ped. \*

**Measure 4:** Treble staff has a whole note chord (F4, A4, C5) with fingering 5 3 1. Bass staff has a whole note chord (F2, A2, C3) with fingering 5 3 1. Dynamic: *ff*. Pedal: Ped. \*

**Measure 5:** Treble staff has a whole note chord (F4, A4, C5) with fingering 5 3 1. Bass staff has a whole note chord (F2, A2, C3) with fingering 5 3 1. Dynamic: *ff*. Pedal: Ped. \*

**Measure 6:** Treble staff has a whole note chord (F4, A4, C5) with fingering 5 3 1. Bass staff has a whole note chord (F2, A2, C3) with fingering 5 3 1. Dynamic: *ff*. Pedal: Ped. \*

**Measure 7:** Treble staff has a whole note chord (F4, A4, C5) with fingering 5 3 1. Bass staff has a whole note chord (F2, A2, C3) with fingering 5 3 1. Dynamic: *mf*. Pedal: Ped. \*

**Measure 8:** Treble staff has a whole note chord (F4, A4, C5) with fingering 5 3 1. Bass staff has a whole note chord (F2, A2, C3) with fingering 5 3 1. Dynamic: *mf*. Pedal: Ped. \*

**Measure 9:** Treble staff has a whole note chord (F4, A4, C5) with fingering 5 3 1. Bass staff has a whole note chord (F2, A2, C3) with fingering 5 3 1. Dynamic: *ff*. Pedal: Ped. \*

**Measure 10:** Treble staff has a whole note chord (F4, A4, C5) with fingering 5 3 1. Bass staff has a whole note chord (F2, A2, C3) with fingering 5 3 1. Dynamic: *ff*. Pedal: Ped. \*

**Measure 11:** Treble staff has a whole note chord (F4, A4, C5) with fingering 5 3 1. Bass staff has a whole note chord (F2, A2, C3) with fingering 5 3 1. Dynamic: *ff*. Pedal: Ped. \*

**Measure 12:** Treble staff has a whole note chord (F4, A4, C5) with fingering 5 3 1. Bass staff has a whole note chord (F2, A2, C3) with fingering 5 3 1. Dynamic: *ff*. Pedal: Ped. \*

**Measure 13:** Treble staff has a whole note chord (F4, A4, C5) with fingering 5 3 1. Bass staff has a whole note chord (F2, A2, C3) with fingering 5 3 1. Dynamic: *ff*. Pedal: Ped. \*

**Measure 14:** Treble staff has a whole note chord (F4, A4, C5) with fingering 5 3 1. Bass staff has a whole note chord (F2, A2, C3) with fingering 5 3 1. Dynamic: *ff*. Pedal: Ped. \*

**Measure 15:** Treble staff has a whole note chord (F4, A4, C5) with fingering 5 3 1. Bass staff has a whole note chord (F2, A2, C3) with fingering 5 3 1. Dynamic: *ff*. Pedal: Ped. \*

**Measure 16:** Treble staff has a whole note chord (F4, A4, C5) with fingering 5 3 1. Bass staff has a whole note chord (F2, A2, C3) with fingering 5 3 1. Dynamic: *ff*. Pedal: Ped. \*

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, treble and bass clef, in 3/4 time. The key signature has one flat (B-flat). The melody is in the treble staff, and the accompaniment is in the bass staff. The piece begins with a piano (p) dynamic marking. The melody consists of a series of eighth and sixteenth notes, with some chords. The accompaniment features a steady eighth-note pattern in the left hand. The score includes a repeat sign at the beginning and a double bar line at the end. There are some handwritten annotations in the original image, such as "5 2 1" and "4 2 1" above certain notes in the treble staff, and a small "x" below the bass staff.

A musical score for a piano piece. The title 'The Rose Tree' is written in a decorative, stylized font at the top. The score is written on two staves, both using a bass clef and a key signature of one flat (B-flat). The music consists of a series of chords and single notes. The right hand plays a sequence of chords, while the left hand plays a sequence of single notes. The piece ends with a double bar line and a repeat sign.

Primo.

This page contains eight systems of musical notation for a piano piece, labeled "Primo." Each system consists of a grand staff (treble and bass clefs) with various musical notations including notes, rests, and fingerings. The notation is complex, featuring many triplets and slurs. Dynamic markings such as *p* (piano), *mf* (mezzo-forte), *ff* (fortissimo), and *fz* (forzando) are used throughout. Pedal markings ("Ped.") and asterisks (\*) are also present, indicating specific pedaling techniques. The piece is written in a key with one flat (B-flat) and a 3/4 time signature. The notation is arranged in a single column, with each system occupying a full line of the page.

System 1: *p* (piano). Fingerings: 4, 3, 4, 3, 1, 3, 4, 1, 2, 5, 4, 5, 4, 2, 4, 5, 2, 1, 4, 3, 4, 3, 2, 5, 1, 3, 1, 1.

System 2: *p* (piano). Fingerings: 2, 4, 3, 4, 3, 1, 3, 4, 1, 2, 5, 4, 5, 4, 2, 4, 5, 2, 1, 4, 3, 4, 3, 2, 5, 1, 3, 1, 1.

System 3: *p* (piano). Fingerings: 4, 5, 4, 2, 4, 5, 2, 1, 4, 3, 4, 3, 2, 5, 1, 3, 1, 1.

System 4: *mf* (mezzo-forte). Pedal markings: Ped., Ped., Ped., Ped. Asterisks: \*. Fingerings: 5, 3, 2, 1, 2, 3, 5, 1, 2, 3, 4, 3, 2, 1, 3, 5, 1, 2, 3, 4, 3, 2, 1, 5, 3, 2, 1, 2, 3, 5.

System 5: *mf* (mezzo-forte), *fz* (forzando), *fz* (forzando), *p* (piano). Pedal markings: Ped., Ped. Asterisks: \*. Fingerings: 4, 1, 2, 3, 4, 3, 2, 1, 3, 5, 1, 2, 3, 4, 3, 2, 1, 5, 3, 2, 1, 2, 3, 5.

System 6: *p* (piano). Fingerings: 4, 3, 4, 3, 1, 3, 4, 1, 2, 5, 4, 5, 4, 2, 4, 5, 2, 1, 4, 3, 4, 3, 2, 5, 1, 3, 1, 1.

System 7: *p* (piano). Fingerings: 2, 5, 4, 2, 4, 5, 2, 1, 4, 3, 4, 3, 2, 5, 1, 3, 1, 1.

System 8: *p* (piano). Fingerings: 4, 1, 2, 3, 4, 3, 2, 1, 3, 5, 1, 2, 3, 4, 3, 2, 1, 5, 3, 2, 1, 2, 3, 5.

Secondo.

The musical score consists of six systems of staves. The first system begins with a double bar line and the word "Secondo." above it. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1 through 5 above the notes. The second system continues the piece with similar notation. The third system includes the markings "cres" and "cen" above the staff, followed by "do. f" and "p". The fourth system features a forte "f" dynamic marking. The fifth system includes a piano "p" dynamic marking. The sixth system concludes with "cres" and "cen" markings, followed by "do. fz".

*fz* *fz* *fz* *fz* *fz* *p*

*cres* *cen* *do. f* *p*

*f* *f*

*p*

*f* *cres* *cen* *do. fz*



[illegible]

# MELODY

Moderato ♩ = 104

R. Schumann. Op. 68. No. 1

**A.** Observe a strict legato throughout and endeavor to draw a full tone from the instrument. To do this, each key should be struck with rounded finger raised high from the knuckles. **B.** Keep down the G. with the first finger until the next note is struck. **C.** Heed the change of fingers on the key F. The fifth finger must take the place of the fourth without permitting the key to rise. The modifications of the original are the work of the Edition. They are more in keeping with what he thinks was the intention of the composer, i.e. a melody for very young players.

Brisk and Bold. ♩ = 152.

## MARCH OF THE SOLDIERS

R. Schumann Op. 68. No. 2.

**A.** This little March offers excellent wrist and chord practice.  
**B.** Be careful to take the fingering as marked.

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# POLO NAISE.

Louis Conrath. ✓

Maestoso ♩ - 112.

The musical score is written for piano and bass. It consists of five systems of two staves each. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked 'Maestoso' with a quarter note equal to 112 beats per minute. The score includes various musical notations such as notes, rests, and dynamic markings. Performance instructions include 'Ped.' (pedal) and '\*' (fingerings). The score is divided into sections by tempo changes: 'Maestoso' at the beginning, 'Giocoso.' in the middle, and 'cres.' (crescendo) and 'f' (forte) in the later sections. The score ends with a double bar line and a final 'Ped. \*' instruction.

**System 1:** Starts with a forte (*f*) dynamic. The right hand plays a series of chords and single notes, while the left hand plays a steady bass line. Pedal instructions are placed below the bass staff.

**System 2:** Marked 'Giocoso.' (lively). The tempo increases. The right hand features more complex figures and triplets. Pedal instructions continue.

**System 3:** Continues the 'Giocoso' tempo. The right hand has many triplets and sixteenth notes. Pedal instructions are present.

**System 4:** Features a crescendo (*cres.*) and a forte (*f*) dynamic. The right hand has more complex figures and triplets. Pedal instructions are present.

**System 5:** Ends with a double bar line and a final 'Ped. \*' instruction. The right hand has a final flourish.



First system of musical notation, featuring piano (p) and fortissimo (ff) dynamics, and pedal markings (Ped.) with asterisks.

Second system of musical notation, including a *dolce.* marking and various fingerings (e.g., 2 3 2 4, 5 4 3 2).

Third system of musical notation, showing complex fingerings and pedal markings.

Fourth system of musical notation, featuring piano (p) and fortissimo (ff) dynamics, and pedal markings.

Fifth system of musical notation, including piano (p) and fortissimo (ff) dynamics, and pedal markings.



mf

First system of a piano score. The right hand has a melody with a slur and fingerings 1-3-4 and 2-4-3-1. The left hand has a rhythmic accompaniment of eighth notes. Pedal markings are present below the left hand.

Second system of the piano score. The right hand continues the melody with a slur and fingerings 2-3-4 and 2-4. The left hand accompaniment continues. Pedal markings are present.

Third system of the piano score. The right hand has a more complex melodic line with slurs and fingerings 4-5 and 5-4. The left hand accompaniment continues. Pedal markings are present.

Con brio.

Fourth system of the piano score, marked "Con brio.". The right hand has a more active melody. The left hand accompaniment continues. Pedal markings are present.

Fifth system of the piano score. The right hand has a complex melodic line with slurs and fingerings 2-3-5, 3-4-1, and 5-4-1. The left hand accompaniment continues. Pedal markings are present.



*molto cres.*

*Ped.* \* *Ped.* \* *Ped.* \*

*cen.* ..... *do.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.*

\* *Ped.* \*

*f* *dim.* *Ped.* \*

*p mf* *cres.* *cen.* *do* *rit.* *f* *Ped.* \*

Grandioso.  
a tempo.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur over the last four measures. Bass staff has a rhythmic accompaniment. Dynamics include *ff* and *f*. Pedal markings are present below the bass staff. Fingerings are indicated with numbers 1-5. A right-hand (r.h.) marking is present above the treble staff in the first two measures.

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur over the last four measures. Bass staff has a rhythmic accompaniment. Dynamics include *f*. Pedal markings are present below the bass staff. Fingerings are indicated with numbers 1-5. A right-hand (r.h.) marking is present above the treble staff in the first two measures.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur over the last four measures. Bass staff has a rhythmic accompaniment. Dynamics include *fff*. Pedal markings are present below the bass staff. Fingerings are indicated with numbers 1-5.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur over the last four measures. Bass staff has a rhythmic accompaniment. Dynamics include *f*. Pedal markings are present below the bass staff. Fingerings are indicated with numbers 1-5.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur over the last four measures. Bass staff has a rhythmic accompaniment. Dynamics include *p* and *pp*. Pedal markings are present below the bass staff. Fingerings are indicated with numbers 1-5. A right-hand (r.h.) marking is present above the treble staff in the first two measures.





*dolce.*

First system of musical notation, measures 1-4. The music is in G major (one sharp) and 3/4 time. The right hand features a complex melodic line with many slurs and fingerings (e.g., 2 4, 2 3 1, 2 5 4 2 4, 2 1 3 2 3 1, 2 4, 2 5 4 2 1, 2 4, 2 3 1 2 3 1 8). The left hand provides a harmonic accompaniment with chords and single notes. Pedal points are indicated by 'Ped.' below the bass staff in measures 1, 3, and 4. A dynamic marking of *p* (piano) is present in measure 1.

Second system of musical notation, measures 5-8. The right hand continues the melodic development with slurs and fingerings (e.g., 2 4 3 1 4, 3 1 2 4 3, 3 4 3, 2 1 3 2 1 2 3, 2 4, 2 3 1 3 1 2 4 1 4 2, 5). The left hand has a more active role with eighth notes. Pedal points are marked in measures 5, 6, and 7. A dynamic marking of *mf* (mezzo-forte) appears in measure 8.

Third system of musical notation, measures 9-12. The right hand features a series of descending and ascending eighth-note patterns, often beamed in groups of three. The left hand continues with a steady accompaniment. Pedal points are indicated in measures 9, 10, and 11. Asterisks (\*) are placed below the bass staff in measures 10 and 12.

Fourth system of musical notation, measures 13-16. The right hand continues with the eighth-note patterns. The left hand has a more complex accompaniment with some triplets. Pedal points are marked in measures 13 and 15. Asterisks (\*) are placed below the bass staff in measures 14 and 16.

*Con bravura.*

Fifth system of musical notation, measures 17-20. The right hand features a series of ascending eighth-note patterns, some beamed in groups of three. The left hand continues with a steady accompaniment. Pedal points are indicated in measures 17, 18, and 19. A dynamic marking of *ff* (fortissimo) appears in measure 18. Asterisks (\*) are placed below the bass staff in measures 18 and 20.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values, rests, and dynamic markings. Pedal points are indicated by "Ped." and asterisks. The system concludes with a double bar line.

Second system of musical notation, continuing the piece. It features similar notation to the first system, with a grand staff and various musical elements. Pedal points are marked with "Ped." and asterisks. The system ends with a double bar line.

Third system of musical notation, continuing the piece. It features similar notation to the first system, with a grand staff and various musical elements. Pedal points are marked with "Ped." and asterisks. The system ends with a double bar line.

Fourth system of musical notation, continuing the piece. It features similar notation to the first system, with a grand staff and various musical elements. Pedal points are marked with "Ped." and asterisks. The system ends with a double bar line.

Fifth system of musical notation, continuing the piece. It features similar notation to the first system, with a grand staff and various musical elements. Pedal points are marked with "Ped." and asterisks. The system ends with a double bar line.

# SLUMBER SONG.

(SCHLUMMERLIED.)

**Lento e sostenuto.**

Translation      ~~~~~      H. Hartmann.

**Wm. D. Armstrong.**

69.

[illegible]

2. Du ..... Strahl des Lichts vom Him-mel weit,

Der..... en \_ gel \_ gleich sich nie \_ der \_ neigt.

1. Sanft wie im Schlaf ein Kindchen lacht

Vom..... Mut\_ter\_au \_ ge treu be \_ wacht

1. Calm..... as, beneath its mother's eyes,

In..... sleep the smiling in\_fant lies.....

2. Pure ray of light that, down the sky,

Art..... point\_ing,like an an\_gel's wand.

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass, in G major (one sharp) and 2/4 time. The melody is in the Treble staff, and the bass line is in the Bass staff. The piece begins with a treble clef and a key signature of one sharp (F#). The melody is marked with fingerings (1-5) and includes a repeat sign. The bass line consists of a simple accompaniment. The piece ends with a double bar line.

2. Als..... wiesest du zur Herr-lich-kett,

Die ..... dort sich leuchtend zeigt:.....

**1. In..... tausend Sternen sich-erer Hut**

Das..... stil - le Thal dort ruht.....

eres

1. So..... watch'd by all the stars at night,

**You land-scape sleeps in light.....**

2. As ..... if to guide to realms that lie

In .... that bright sea be - yond:.....

[illegible]



2. Wer weiss ob nicht etn schönres Thal Weit ü-ber je-nem Stern sich streckt,  
 1. Da nun der Nachthauch sich ge-legt, Ak-kordgleich fern im Wald zerstreut,

1. And while the night breeze dies a-way, Like re-lics of some faded strain,  
 2. Who knows but, in some brighter deep Than ev'n that tranquil, moonlit main,

2. Wo..... uns vom Schlafeinst all-zu-mal Etn..... treu-er Wäch-ter weckt?  
 1. Sich's in den Wi-pfeln flüsternd regt Wie..... Klang ver-gess'-ner Zeit.

1. Lov'd voic-es, lost for many a day, Seem whisp'ring round a-gain.  
 2. Some land may lie, wherethose who weep Shall wake to smile a-gain!

# I WILL LIFT MINE EYES.

(ICH HEBE MEINE AUGEN AUF.)

W. Goldner.

*Resoluto* ♩ -100.

The piano introduction is in C major, 4/4 time. It begins with a forte (f) dynamic, featuring a series of chords and single notes in both hands. The melody is simple and direct. The piece concludes with a mezzo-forte (mf) dynamic and a final chord. Pedal markings (Ped.) and asterisks (\*) are placed below the bass staff to indicate when to press and release the pedal.

Die Au-gen er-heb' ich auf zu der Höh' Von wannen Hil-fe und Rettung mir kommt. Die

I will lift mine eyes un-to the hills from whence com-eth my help, my help. My

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The tempo is marked as 'Resoluto' with a quarter note equal to 100 beats. The lyrics are in German and English. The piano part provides harmonic support with chords and single notes. Pedal markings (Ped.) and asterisks (\*) are placed below the bass staff.

Hil-fe sie kommet, kommet von dem Herrn, Der Himmel und Er-de und Was-ser er-schuf. Er

help cometh ev-en, ev-en from the Lord, who hath made, hath made heaven and earth. He

The second line of the song continues the vocal melody and piano accompaniment. The piano part includes a crescendo (cres.) marking. The lyrics are in German and English. Pedal markings (Ped.) and asterisks (\*) are placed below the bass staff.

lässt den Fuss dir nicht glei-ten vom Pfad; Der dich er-hat-ten, er schlummert nicht. Denn

will not suf-fer thy foot to be moved and he who keepeth thee will not sleep. Be-

The third line of the song continues the vocal melody and piano accompaniment. The piano part includes a mezzo-forte (mf) dynamic marking. The lyrics are in German and English. Pedal markings (Ped.) and asterisks (\*) are placed below the bass staff.

ste - he, den Hü - ter ü - ber I - srael Trifft nie der Schlummer, noch Schlaf, noch Schlaf Der

hold He, watch - ing o - ver Is - ra - el, shall nei - ther slum - ber nor sleep, nor sleep. the

*mf* Ped. Ped. Ped. Ped. P Ped. Ped. Ped.

Herr be - hü - tet dich sich - er; Der Herr dein Schatten ist, der Schild der Rech - ten; Der

Lord him - self is thy Kee - per; the Lord is thy de - fence up - on thy right hand, the

*mf* Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Herr dein Schatten ist, der Schild der Rech - ten,

So

Lord is thy de - fence up - on thy right... hand;

*mf* Ped. Ped. Ped. Ped. P P P

dass die Sonn' dich nicht steche bei Tag;

O - der der Mond bei Nacht, bei Nacht.

Je -

that the sun shall not smite thee by day neither the moon by night, by night. the

*mf* P P P P Ped. Ped. Ped. Ped. Ped.



ho - vah be - hüt' dich vor dem Ue - bel, Ach, er be - hü - te die See - le, dein,

Lord shall preserve thee from all e - vil; yea, it is he who shall keep.... thy soul.

*p* *f*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

Ach, er be - hü - te die See - le dein! *rit.*

Yea, it is he who shall keep thy soul. The

*rit.*

*p* *f*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

ho - vah be - hüt' dich

vor dem Ue - bel,

Lord shall preserve thee from all e - vil

*p* *f*

*Ped.* \* *Ped.* \*

Ach, er be - hü - te die See - le dein.

Die

Yea, it is he who shall keep.... thy soul

*marcato.* *rit.*

*Ped.* \* *Ped.* \*

Au - gen er - heb'... ich auf zu der Höh' Von wan - nen Hil - fe und Rettung mir kommt. Die *Risoluto.*

will lift mine eyes... un - to... the hills from whence cometh my help, my help... My

*mf*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Hil - fe sie kommet, kommet von dem Herrn, Der Himmel und Er - de und Was - ser er - schuf. Er

help cometh ev - en, ev - en from the Lord, who hath made, hath made heaven and earth. He

Ped. \* Ped. \* Ped. \* P \* Ped. \* Ped. \*

lässt den Fuss dir nicht gleiten vom Pfad; Der dich erhalten er schlummert nicht... Der

will not suf - fer thy foot to be moved, And he who keepeth thee will not sleep... the

Ped. \* Ped. \* Ped. \*

Herr be - hü - tet dich si - - cher, Der Herr dein Schatten ist, der Schild der Rech - ten. Der

Lord him - self is thy Kee - - per, the Lord is thy defence up - on thy right hand, the

*cres.*

Ped. \* Ped. \* Ped. \* D \* Ped. \* Ped. \* Ped. \* 3 5 \* P \* Ped.

Herr dein Schatten ist, der Schild der Rech-ten.

Der

rit.  
Lord is thy de-fence up-on thy right-hand. The

*f* *mf* *Ped.* *Ped.* *Ped.* *Ped.* *P* *P* *Ped.*

Herr er be-rit' deinen Aus-gang und den Ein-gang jetzt Und von nun an im-mer-

rit.  
Lord shall pre-serve thy... go-ing out and thy com-ing in from this time for-e-ver

*f* *rit.* *Ped.* *P* *P* *P* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

dar, Und von nun an im-mer-dar und im-mer-dar.  
*piu Lento.* *rit molto.*

more, from this time for-e-ver more, for-e-ver more!

*f* *marcato.* *ff* *ff* *P* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *P* *Ped.*

*mf* *p rit.* *Ped.* *Ped.* *P* *Ped.*



# MOONLIGHT ON THE MISSISSIPPI.

REVERIE.

Lucien Becker Op. 5. ✓

Moderato ♩ - 92.

The musical score is written for piano and consists of six systems of music. The first system begins with a forte (f) dynamic and includes fingerings (1-5) and a 'Ped.' (pedal) marking. The second system includes a 'rit.' (ritardando) marking and a 'a tempo.' marking. The third system continues with various 'Ped.' markings. The fourth system includes first and second endings. The fifth and sixth systems conclude the piece with final 'Ped.' markings and repeat signs.

First system of musical notation, featuring a treble and bass staff. The treble staff contains complex chords and arpeggios with fingerings (1-5) indicated above the notes. The bass staff contains a steady accompaniment of eighth notes. Pedal points are marked below the bass staff at the beginning of each measure.

Second system of musical notation. The treble staff continues with complex figures, and the bass staff has a similar accompaniment. The word *Leggiero.* is written above the treble staff towards the end of the system. Pedal points are marked below the bass staff.

Third system of musical notation. The treble staff features more complex arpeggiated figures. The bass staff accompaniment continues. Pedal points are marked below the bass staff.

Fourth system of musical notation. The treble staff continues with complex figures. The bass staff accompaniment continues. Pedal points are marked below the bass staff.

Fifth system of musical notation. The treble staff continues with complex figures. The bass staff accompaniment continues. Pedal points are marked below the bass staff. The word *cres.* is written above the treble staff towards the end of the system.

Sixth system of musical notation. The treble staff continues with complex figures. The bass staff accompaniment continues. Pedal points are marked below the bass staff. The system concludes with a double bar line and a repeat sign.

This musical score is for the 'The Swan' movement from the Suite for Piano, Op. 70, by Camille Saint-Saëns. It is written for piano and features a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The score includes fingerings (1-5) and pedaling markings (Ped.) throughout. The melody is primarily in the treble staff, while the bass staff provides harmonic support with chords and single notes. The piece is characterized by its graceful, flowing lines and delicate touch.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the lower register, featuring a series of chords and single notes, with a "Ped." (pedal) marking under each measure. The voice part is in the upper register, featuring a series of notes and rests, with a "Ped." (pedal) marking under each measure. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into two systems, each containing two measures. The first system is marked with a "3" and a "2" above the first measure, and a "3" and a "4" above the second measure. The second system is marked with a "4" and a "4" above the first measure, and a "5" and a "4" above the second measure. The score ends with a double bar line and a repeat sign.

*meno mosso.  
con duolo.*

*mf*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* \*

Musical score for "The Rose Tree" in 3/4 time, marked "Moderato". The score is written for piano (p) and includes a variety of musical notations:
 

- Staff 1 (Treble Clef):** Contains the melody. It begins with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The melody includes a trill on G4 and a crescendo (cres.) marking. The piece concludes with a double bar line and a repeat sign.
- Staff 2 (Bass Clef):** Provides harmonic accompaniment. It features a steady eighth-note bass line (G2, F2, E2, D2, C2, B1, A1, G1) and chords that support the melody. The piece ends with a piano (p) marking and a repeat sign.
- Performance Instructions:** The score includes several "Ped." (pedal) markings, a "cres." (crescendo) marking, and a "p" (piano) marking. There are also asterisks (\*) indicating specific points of interest or emphasis.
- Rehearsal Marks:** The score is divided into two sections by a double bar line with first and second endings indicated by "1." and "2." above the staff.

*Ped.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

[illegible]



*mf*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* \*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* \*

*dolce.*  
*p*

*Ped.* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Repeat part *pp*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* \*

with both hands an octave higher.

*Ped.* *Ped.* *Ped.* *Ped.*

1 2 2 4

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped.

8

Ped. Ped. f

# FOREST BIRDS WALTZ.

Carl Sidus Op.69.

Dolce. (Sweetly.)  $\text{♩} = 80$ .

The first system of musical notation for 'Forest Birds Waltz' is in 3/4 time, marked 'Dolce. (Sweetly.)' with a tempo of 80 beats per minute. It consists of a treble and bass staff. The treble staff features a melody with fingerings (1-2, 3-4, 5) and slurs. The bass staff provides a harmonic accompaniment with chords and fingerings (1-2, 3-4, 5). A 'Ped.' (pedal) marking is present at the end of the system.

The second system of musical notation continues the piece. It features similar melodic and harmonic patterns in the treble and bass staves, with fingerings and slurs. A '\*' marking is located below the first measure of the bass staff.

The third system of musical notation continues the piece. It features similar melodic and harmonic patterns in the treble and bass staves, with fingerings and slurs. A 'Ped.' (pedal) marking is present at the end of the system.

The fourth system of musical notation concludes the piece. It features similar melodic and harmonic patterns in the treble and bass staves, with fingerings and slurs. A '\*' marking is located below the first measure of the bass staff.



Singing.

First system of a musical score. The treble clef staff contains a vocal line with a melodic phrase starting on a half note, followed by quarter notes, and ending with a triplet of eighth notes. The bass clef staff provides a harmonic accompaniment with chords and single notes. The key signature has two flats, and the time signature is 4/4.

Second system of the musical score. The vocal line continues with a melodic phrase, including a triplet of eighth notes. The piano accompaniment continues with chords and single notes. The system concludes with a double bar line.

Third system of the musical score. The vocal line features a melodic phrase with a triplet of eighth notes. The piano accompaniment continues with chords and single notes. The system concludes with a double bar line.

Fourth system of the musical score. The vocal line continues with a melodic phrase, including a triplet of eighth notes. The piano accompaniment continues with chords and single notes. The system concludes with a double bar line.

Fifth system of the musical score. The vocal line continues with a melodic phrase, including a triplet of eighth notes. The piano accompaniment continues with chords and single notes. The system concludes with a double bar line. The word "Ped." is written below the bass staff.

Sixth system of the musical score. The vocal line continues with a melodic phrase, including a triplet of eighth notes. The piano accompaniment continues with chords and single notes. The system concludes with a double bar line. A small asterisk is written below the bass staff.

8  
**Brilliant.**

First system of musical notation, measures 1-8. Treble and bass staves with fingerings and slurs.

8

Second system of musical notation, measures 9-16. Treble and bass staves with fingerings and slurs.

8

Third system of musical notation, measures 17-24. Treble and bass staves with fingerings and slurs. Dynamics *p* and *cres.* are present.

8

Fourth system of musical notation, measures 25-32. Treble and bass staves with fingerings and slurs. Dynamics *f* and *mf* are present.

8

Fifth system of musical notation, measures 33-40. Treble and bass staves with fingerings and slurs. Dynamic *p* is present.

8

Sixth system of musical notation, measures 41-48. Treble and bass staves with fingerings and slurs. Dynamics *f* and *Ped.* are present.

# ETUDE XVII.

(C major.)

Allegretto ♩ - 88.

The musical score for Etude XVII is written for piano in 6/8 time. It consists of six systems of staves. The first system includes a treble and bass staff with a key signature of one sharp (F#) and a tempo marking of Allegretto ♩ - 88. The second system includes a treble and bass staff with a key signature of one sharp (F#) and a tempo marking of Allegretto ♩ - 88. The third system includes a treble and bass staff with a key signature of one sharp (F#) and a tempo marking of Allegretto ♩ - 88. The fourth system includes a treble and bass staff with a key signature of one sharp (F#) and a tempo marking of Allegretto ♩ - 88. The fifth system includes a treble and bass staff with a key signature of one sharp (F#) and a tempo marking of Allegretto ♩ - 88. The sixth system includes a treble and bass staff with a key signature of one sharp (F#) and a tempo marking of Allegretto ♩ - 88. The score includes various musical notations such as notes, rests, and fingerings, along with performance instructions like 'mf', 'dimin.', 'cres.', 'Fine.', and 'Repeat from beginning to Fine.'

Repeat from beginning to Fine.



# ETUDE XVIII.

Funeral March.

(C minor.)

Andante ♩ - 96.

Practice the Pedal as explained at Etude No V.

The musical score for Etude XVIII, 'Funeral March' in C minor, is presented in six systems. Each system consists of a piano (right) and bass (left) staff, with a separate pedal line at the bottom of the first system. The tempo is marked 'Andante' with a quarter note equal to 96 beats per minute. The key signature is C minor, indicated by three flats. The score includes various musical notations such as notes, rests, dynamics (p, mf, f, cresc., decresc., dim.), and fingerings (1-5). The piece concludes with a final cadence.

**System 1:** The piano staff begins with a series of eighth notes, marked 'simili.' and 'p'. The bass staff has a simple harmonic accompaniment. The pedal line is marked 'Pedal' and shows a sequence of notes to be held.

**System 2:** Continues the melodic and harmonic development. The piano staff features more complex rhythmic patterns.

**System 3:** Includes a section marked 'mf' and 'simili.', followed by a 'dimin.' (diminuendo) section. The piano staff has a series of eighth notes.

**System 4:** Features a 'cresc.' (crescendo) section followed by a 'dimin.' section. The piano staff has a series of eighth notes.

**System 5:** Continues the melodic and harmonic development. The piano staff has a series of eighth notes.

**System 6:** The final system, concluding the piece. The piano staff has a series of eighth notes.

# ETUDE XIX.

(A flat major)

Andante. ♩ = 126.

This musical score is for Etude XIX in A-flat major, marked Andante with a tempo of 126 beats per minute. The piece is written for piano in 3/8 time. It consists of six systems of music, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The score includes several slurs and accents. The first system begins with a treble staff melody and a bass staff accompaniment, both marked *simili.*. The second system continues the melody and accompaniment. The third system features a treble staff melody with a *mf* marking and a bass staff accompaniment. The fourth system shows a treble staff melody with a *f* marking and a bass staff accompaniment. The fifth system includes a treble staff melody with a *dimin. e ral.* marking and a bass staff accompaniment. The sixth system concludes the piece with a treble staff melody and a bass staff accompaniment. The score is written in A-flat major, indicated by two flat signs (B-flat and E-flat) in the key signature.

# ETUDE XX.

(C major)

Also to be practiced thus.



Andante. 80 120.

Il basso legato.

simili.

cres.

*sf*

*sf*

*cres.*

*sf*

*legato.*

*mf*

*simili.*

*rallentando*

Repeat from beginning to Fine.

# ETUDE XXI.

(G major.)

Allegretto. ♩ - 104 ♩ - 152.

The first system of musical notation for Etude XXI. It consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#), indicating G major. The time signature is 2/4. The tempo is marked 'Allegretto' with a note value of 104 to 152. The system begins with a piano (p) dynamic. The right hand features a series of eighth-note patterns, with some measures containing triplets. The left hand plays a steady eighth-note accompaniment. Fingerings are indicated by numbers 1-5. The word 'simili.' is written above the right hand in the second measure.

The second system of musical notation. It continues the piece with similar eighth-note patterns in both hands. The right hand has some triplet markings. The left hand maintains the eighth-note accompaniment. Fingerings are indicated throughout.

The third system of musical notation. It begins with a piano (p) dynamic. The right hand has a melodic line with a crescendo (cres.) marking. The left hand continues the eighth-note accompaniment. The system ends with a 'rallent.' (ritardando) marking and a fermata over the final notes.

The fourth system of musical notation. It begins with an 'a tempo.' marking. The right hand has a melodic line with a piano (p) dynamic. The left hand continues the eighth-note accompaniment. Fingerings are indicated throughout.

The fifth system of musical notation. It begins with a mezzo-forte (mf) sostenuto marking. The right hand has a melodic line with a piano (p) dynamic. The left hand continues the eighth-note accompaniment. The system ends with a fermata over the final notes.



# ETUDE XXII.

(C major.)

Allegro moderato. ♩ - 96. ♩ - 132.

The musical score for Etude XXII is presented in six systems, each containing a treble and bass staff. The tempo is marked 'Allegro moderato' with a metronome indication of 96 to 132 beats per minute. The key signature is C major. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests. Fingering is indicated by numbers 1 through 5 above or below the notes. The piece is written for piano, with the left hand often playing a steady eighth-note accompaniment while the right hand plays more complex rhythmic figures.



# ETUDE XXIII.

(A minor)

Allegro moderato. ♩ - 96 ♩ - 132.

The musical score for Etude XXIII in A minor, Allegro moderato, is presented in seven systems. Each system consists of a piano (piano) staff and a vocal staff. The tempo is marked as Allegro moderato, with a metronome indication of 96 to 132 beats per minute. The key signature is A minor, indicated by one flat (B-flat) and one sharp (F-sharp) in the key signature. The piano part features complex rhythmic patterns, including triplets and sixteenth notes, with various fingerings and dynamics (p, f, cresc., dimin.). The vocal part includes lyrics: "eres - cen - do." and "cres - cen - do.".

System 1: Piano part begins with a triplet of eighth notes, followed by a series of sixteenth notes. The vocal part has a whole note rest.

System 2: Piano part continues with a triplet of eighth notes, followed by a series of sixteenth notes. The vocal part has a whole note rest.

System 3: Piano part continues with a triplet of eighth notes, followed by a series of sixteenth notes. The vocal part has a whole note rest.

System 4: Piano part continues with a triplet of eighth notes, followed by a series of sixteenth notes. The vocal part has a whole note rest.

System 5: Piano part continues with a triplet of eighth notes, followed by a series of sixteenth notes. The vocal part has a whole note rest.

System 6: Piano part continues with a triplet of eighth notes, followed by a series of sixteenth notes. The vocal part has a whole note rest.

System 7: Piano part continues with a triplet of eighth notes, followed by a series of sixteenth notes. The vocal part has a whole note rest.

eres - cen - do.

dimin.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble and bass staff. The treble staff contains a melody with eighth and sixteenth notes, including triplets and a 'dimin.' (diminuendo) marking. The bass staff provides a simple harmonic accompaniment with chords. The second system continues the melody in the treble staff, also featuring triplets and a 'dimin.' marking, while the bass staff continues with accompaniment. The piece concludes with a final chord in the bass staff.

Musical score for "The Merry Widow" (No. 1). The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 2/4. The score includes a piano introduction and a vocal melody. The piano introduction features a series of chords and arpeggios, with the word "cres." indicating a crescendo. The vocal melody is a simple, catchy tune. The score is numbered 1 through 5, indicating the sequence of measures.

[illegible]

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff. The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into three measures by vertical bar lines. The first measure contains a treble clef and a key signature of one flat. The second measure contains a key signature of one flat and a time signature of 4/4. The third measure contains a key signature of one flat and a time signature of 4/4. The melody is written in a simple, folk-like style. The score is presented on a single page with a decorative border.

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass. The melody is in the Treble staff, and the bass line is in the Bass staff. The key signature is one flat (B-flat), and the time signature is 2/4. The piece begins with a treble clef and a bass clef. The melody starts with a quarter note G4, followed by a quarter note A4, and then a series of eighth notes. The bass line starts with a half note G2, followed by a half note F2, and then a series of eighth notes. The piece ends with a double bar line and a repeat sign. The handwriting is in ink on aged paper.



# ETUDE XXIV.

(A major)

Allegretto quasi andante ♩ - 88 ♩ - 112.

The musical score for Etude XXIV is presented in five systems, each consisting of a piano (p) part in the bass clef and a treble clef part. The key signature is A major (three sharps: F#, C#, G#). The tempo is marked 'Allegretto quasi andante' with a range of 88 to 112 beats per minute. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a 'Fine.' marking at the end of the fifth system.

First system of musical notation, piano introduction. Treble and bass staves with complex fingerings and articulation marks.

Second system of musical notation, vocal entry. Treble staff with vocal line and lyrics "cres - cen - do." below it. Bass staff with piano accompaniment.

Third system of musical notation, piano accompaniment. Treble and bass staves with complex fingerings and articulation marks.

Fourth system of musical notation, piano accompaniment. Treble and bass staves with complex fingerings and articulation marks.

Fifth system of musical notation, piano accompaniment. Treble and bass staves with complex fingerings and articulation marks.

Sixth system of musical notation, vocal conclusion. Treble staff with vocal line and lyrics "di - mi - nu - en - do .e rallent. - - - a tempo." below it. Bass staff with piano accompaniment. The system concludes with the instruction "Repeat from beginning to FINE."

# ETUDE XXV.

(E minor.)

Allegretto 138.

simili. *p* *cres.* *cen.* *do.*

*crescendo.* *dim.* **Fine.**

*simili.* *p*

*cres.* *cen.* *do.* *p*

*simili.* *p*

*dimin.* *e* *ral.* *len.* *tan.* *do.* *molto.* *estimo.*

Repeat from beginning to Fine.

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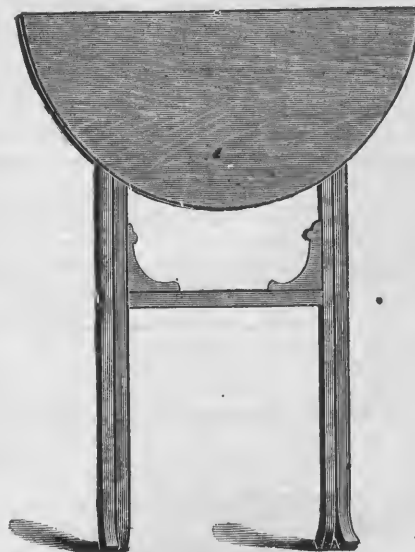


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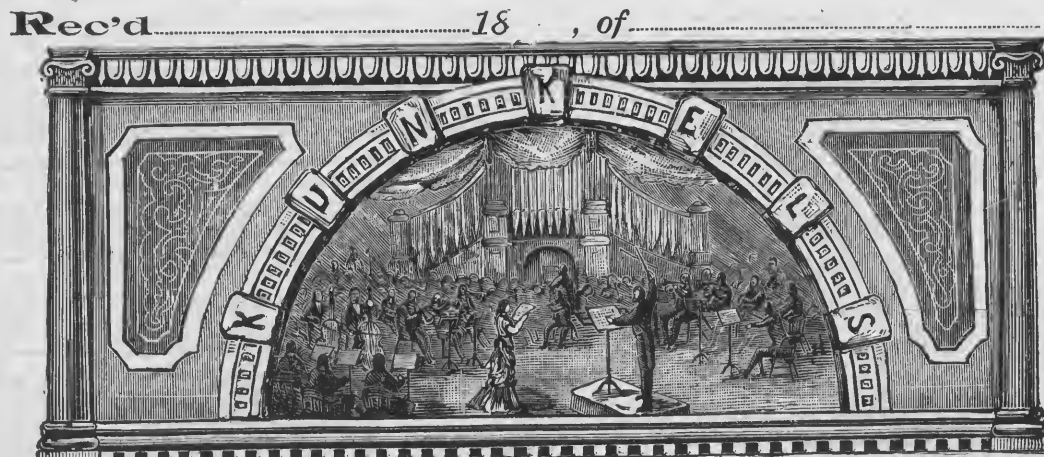
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